

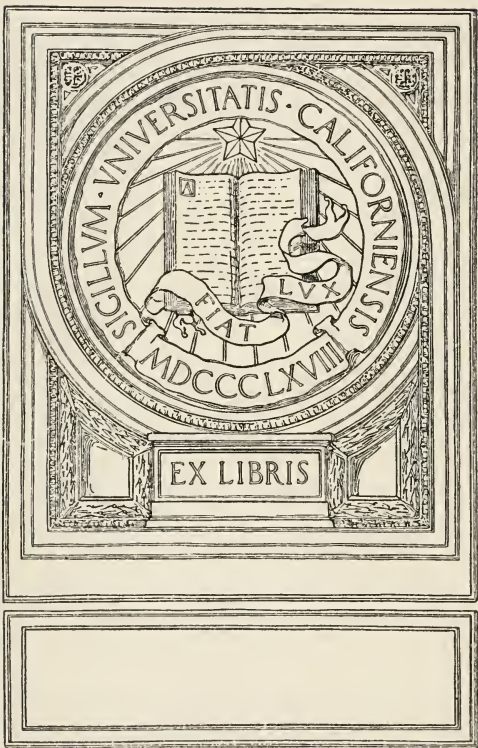
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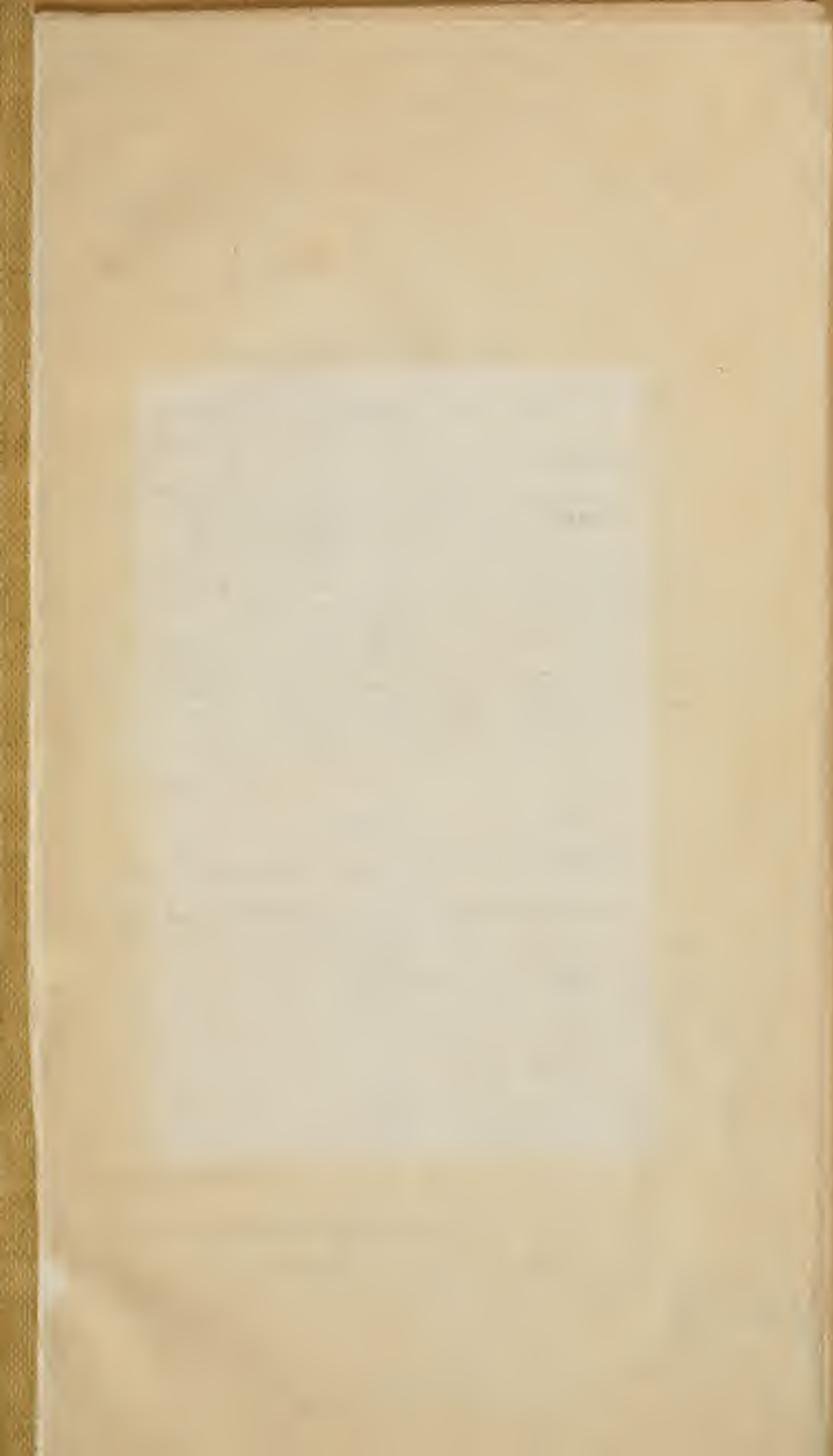
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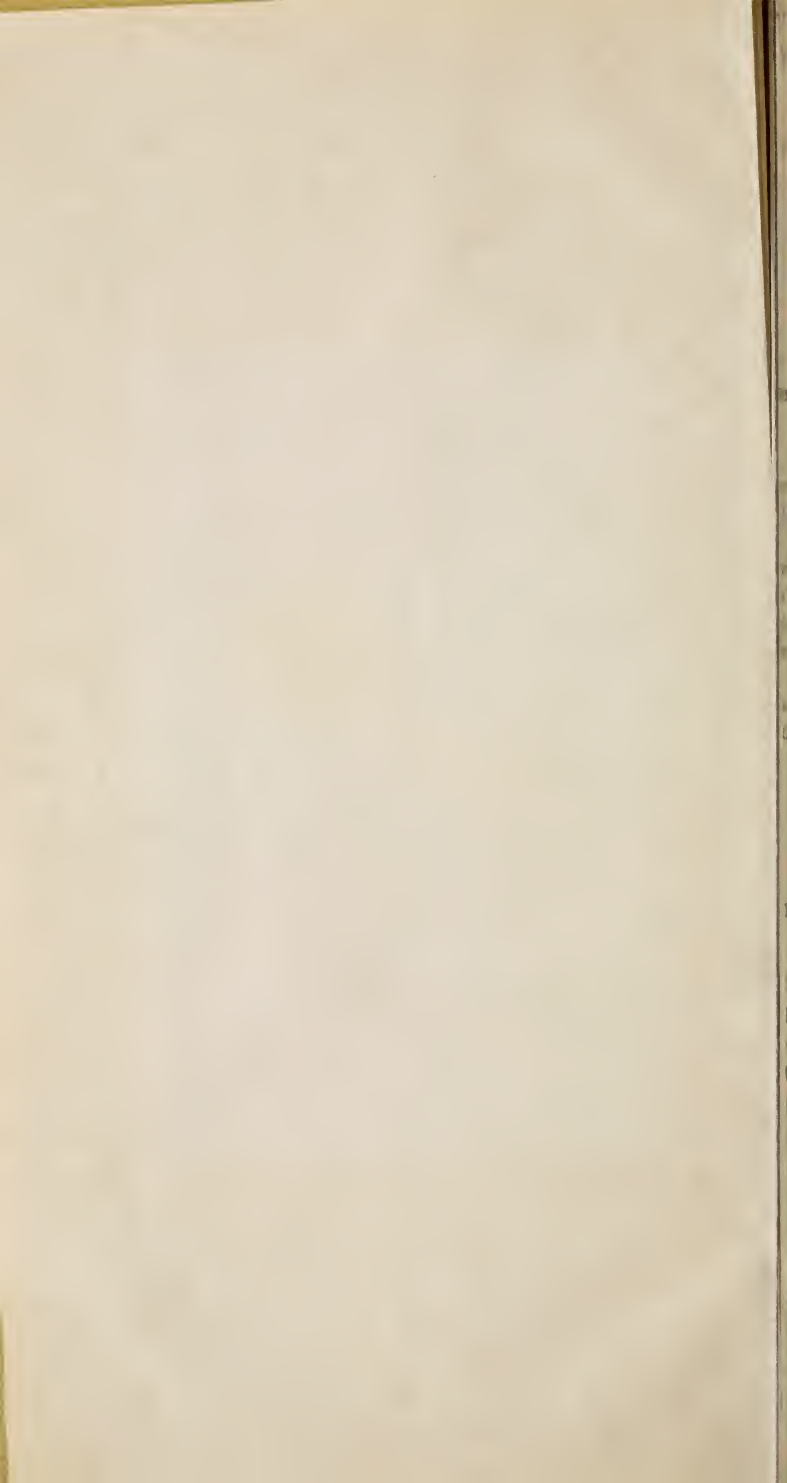


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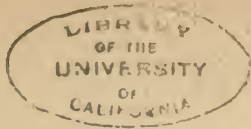
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University of the State of New York
Extension Department
Albany, N. Y.

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Syllabus 22 Feb. 1893

ENGLISH LITERATURE

By W. H. Crawshaw, M. A., Professor of English Literature, Colgate University

Papers on any topic may be sent by mail to the lecturer so as to reach him not less than 48 hours before the succeeding lecture. Address W. H. Crawshaw, Colgate university, Hamilton, N. Y.

The special class, consisting of those who do the reading and the written work, and of any others particularly interested, will meet for a half hour before the beginning of the lecture, to hear comments on the papers, to get special information on reading, to have difficulties made clear, to discuss questions involved, etc.

At the close of each lecture, there will be a free conference on the subject of the lecture, at which members of the class may ask questions of the lecturer, and bring forward their own views.

Lecture I

CHAUCER, THE FATHER OF ENGLISH POETRY

1 Chaucer's historical position and importance

Great literary figure standing isolated. With him old period closes, and great literature of modern England begins. His life and work belong to latter half of the 14th century. English literature before Chaucer. Anglo-Saxon or Old English period (450-1150). Early English period (1150-1350). Stage of development reached in Chaucer's time. Middle English (1350-1550). What Chaucer achieved for English literature.

2 Chaucer's personal importance

Great not only by historical position, but also by individual genius. Appreciation of Chaucer: in the Elizabethan

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period; in the 18th century; in our own time. Praised or imitated by Spenser, Sidney, Shakspeare, Fletcher, Milton, Dryden, Pope, etc. Chaucer's rank and value established beyond question.

3 Character of Chaucer's genius

Strikingly original figure. Man of affairs, but none the less a true poet. His love of nature. His delight in life. His observation and insight. His genial yet satirical humor. His love of beauty. His creative power. His powers of narration and description. His dramatic faculty. Objective and sound. Taine points out three aspects of his genius: (a) he was a man of the middle age, in his romantic and ornamental poems, in fantastic dreams and visions, in the mysticism and sensuousness of his love poems; (b) in his satirical and humorous poems, he was French, in his gayety, coarseness, and sensuality; (c) he was English and original: this appears throughout the *Canterbury tales*, but especially in the Prologue. He has left us a living picture of his age.

4 Influences upon Chaucer

French influence. Literature of the preceding two centuries had been almost entirely French in spirit. Why this was so. Effect of this upon Chaucer.

Italian influence. His sojourn in Italy; his acquaintance with Petrarch and perhaps with Boccaccio; his Italian subjects and methods.

English influence. His best work grew out of the life about him and out of his insight into English character. Chaucer's environment favorable to poetic work.

5 Chaucer's works

Not entirely agreed on by scholars. Chief poems: *Canterbury tales*, *Troilus and Cressida*, *Legend of good women*, *Parlement of foules*, *House of fame*. His masterpiece, *Can-*

terbury tales. Its plan and structure: pilgrims at the Tabard; their agreement; the Prologue; number and character of the tales; the pilgrims representative of English life in the 14th century. Literary value of the Prologue. *Canterbury tales* a complete index of Chaucer's genius.

6 Period of Chaucerian influence

Barren period. Chaucer's contemporaries: Wiclif, Langland and Gower. Chaucer's English followers: Lydgate and Occleve. Scotch poets: James 1, Henryson, Dunbar, Douglas, Lyndesay. Early renaissance poets: Hawes and Skelton. Early Elizabethan poets: Wyatt, Surrey, Gascoigne, Sackville. Ballad poetry. Approach of the golden age of English literature.

References

Chaucer. Poetical works.

Lounsbury. Studies in Chaucer.

Lowell. Essay on Chaucer.

Morley. English writers, v. 2.

Taine. History of English literature, v. 1, bk. 1, ch. 3.

Ward. English poets, v. 1.

Topics for papers

1 What circumstances in Chaucer's environment were specially favorable to poetic production?

2 To what department of poetry does the *Canterbury tales* belong? Why?

3 Give illustrations from the Prologue of Chaucer's dramatic power.

4 What are the chief characteristics of Chaucer's genius as a poet?

Lecture 2

SPENSER, THE POET'S POET

1 His historical position

One of England's greatest poets. First great successor of Chaucer. The one in whom the purely poetical influences of the renaissance culminate. First great Elizabethan. His influence upon Elizabethan and later poetry. Embodies the romantic and moral spirit of his age. Gives the last great picture of chivalry.

2 His genius

Above all things a poet and an artist. Endowed with a wonderful love of the beautiful. Eminently a poet of the ideal. Even the real characters with whom his poetry deals seem to lose their reality. Characters of his poetry are not lay figures; but they are the unsubstantial yet beautiful creatures of a dream.

He is a lover of nature. He does not portray her as does Chaucer; his dream landscapes have no earthly existence. Very little dramatic power in the creation of lifelike human beings. "Chaucer painted persons, Spenser qualities." Yet he is objective in his pictures, and can portray scenes and figures that live in the imagination.

A great epic poet. His power as a narrator. His powers of description. A wonderful lyrical gift. Few, if any, sweeter singers in the literature. His nature poems are largely tentative. Somewhat conventional and artificial. His real home is not amid the scenery of the actual world, but amid the ideal scenes of his wonderful fancy.

His style. Its archaic character. In mastery of verse, he is unsurpassed. No sweeter music ever drawn from English speech. Spenserian stanza. Its completeness and perfection. Spenser's marvellous achievement in varying its music and in linking its sweetness through six books of the *Faerie queene*. Picture and music.

3 Spenser's works

Shepherd's calendar. His first important work. A series of artificial pastorals. Established his reputation. Published 1579. His minor poems.

Faerie queene. Published the first three books in 1590, the last three in 1596. Greatest of his works. Perhaps the greatest poem in the language. An allegory. Its allegorical significance two-fold: historical and ethical. His characters representatives of the moral virtues and of the evils that oppose them, and also of the actual men and women of his age. Plan of work. Six books completed. Each practically a separate poem.

4 Faerie queene typical of Spenser's genius

Faerie queene as it exists. Six books: (*a*) Legend of the Red cross knight or of Holiness; (*b*) Legend of Sir Guyon or of Temperance; (*c*) Legend of Britomartis or of Chastity; (*d*) Legend of Cambel and Triamond or of Friendship; (*e*) Legend of Artegall or of Justice; (*f*) Legend of Sir Calidore or of Courtesie; (*g*) Fragment, consisting of two cantos and two stanzas, on Constancy.

Size of the poem. The interest three-fold: (*a*) As a moral allegory; (*b*) as an historical allegory; (*c*) as a masterpiece of poetic art. Typical of Spenser in its largeness and freedom, in its ideality and beauty, in its pictorial and musical power, in its moral and ethical character.

References

Church. Spenser.

Lowell. Among my books, v. 2.

Saintsbury. History of Elizabethan literature, ch. 4.

Spenser. Poetical works.

Taine. History of English literature, v. 1. (*see index.*)

Ward. English poets, v. 1.

Whipple. Literature of the age of Elizabeth.

Topics for papers

- 1 Give an outline of the general plan of the *Faerie queene*.
- 2 State the central idea and outline the development of that idea in canto 1, bk 1, of the *Faerie queene*.
- 3 State leading characteristics of Spenser's genius, and illustrate each by passages from his works.
- 4 What facts of Spenser's life have special relation to his work?

Lecture 3

SHAKSPERE, THE POET OF HUMANITY

Preeminently great as a poet, as a dramatist, as an artist in form, as a seer and interpreter of human life. Study of his works is at once the most difficult, the most fascinating and the most profitable of all literary pursuits. It is desirable to approach this study by the simplest and most direct methods and with a minimum of critical apparatus.

1 Rise and development of drama

Modern drama, like the ancient, rises out of religion. Mysteries, miracle plays, moralities, interludes, farces. First comedy and tragedy in England. Senecan drama. Marlowe group. Culmination of Elizabethan drama in Shakspeare and his immediate contemporaries. Decline and decadence of drama. Theater in time of Shakspeare.

2 Shakspeare's dramatic genius

Drama as a form of literary art. Its basis is characterization; twofold office of dramatist is to create living human beings and to bring these beings into such relations with each other as shall produce a true and harmonious picture of human life. Drama as a combination of the epic and the lyric. Supreme literary form.

Shakspeare's genius adequate to meet all demands upon it. His knowledge of humanity. Depth and truth of his insight into life and character. Subtlety of his analysis. Force and vividness of his creative power. His almost infinite variety. Breadth and intensity of his artistic sympathy. His objectivity and impartiality. His mastery of form commensurate with his powers of conception. How both form and spirit of drama are changed in Shakspeare's hands. His stage is the world; his characters are universal types of mankind; his subject is the human soul.

3 His purely poetic genius

Distinction between dramatic and poetic. Shakspeare's union of the two gifts in highest degree. His powers and characteristics as a seer and creator of the beautiful. His intense ideality. His instinct for appropriate form. His handling of metres. His almost absolute mastery of English language. How his genius as a poet exalts and refines his work as a dramatist.

4 Some general characteristics

Shaksperian imagination. Union of realistic and romantic. Humorous and grotesque elements in Shakspeare's art; union of these with the tragic. Shakspeare's morality; comparison between him and his age. His serenity and self-confidence. Conscious and unconscious in his genius. Development of his mind and character: his passionate youth; his period of transition; his attainment of assured self-mastery. In what sense Shakspeare is revealed to us in his works.

5 Shakspeare's works

Whole body of his writings falls naturally into three divisions, corresponding to three different manifestations of his poetic or dramatic power.

a Miscellaneous poems. *Venus and Adonis* (1593): "first heir of my invention." *Lucrece*; *A lover's complaint*; *Pas-sionate pilgrim*; *The phœnix and the turtle*. All the offspring of his youth. They display the poet's earthly and sensual part.

b Sonnets. Series of 154; first published as a whole in 1609; probably written between 1592 and 1609. Subject of interminable controversy. Doubt as to whether they are the expression of his experience or are dramatic in spirit. Interpretation in either case. Minor questions about the sonnets. Their high poetical value.

c Dramas. Shaksperian canon. Traditional division into comedies, tragedies and historic plays. Chronologic order of the dramas. Their publication. Subjects and sources of plots. External structure. Unities, formal and essential. Wide range of life portrayed. Influence of dramas upon human thought. Their place in literature.

References

- Bagehot. Literary studies, v. 1.
 Dowden. Shakspeare, his mind and art.
 Gervinus. Shakespeare commentaries.
 Hudson. Shakespeare, his life, art and characters.
 Lowell. Among my books, v. 2.
 Moulton. Shakespeare as a dramatic artist.
 Saintsbury. History of Elizabethan literature.
 Shakspeare. Hamlet.
 — Merchant of Venice.
 Taine. History of English literature, v. 1.
 Ward. English poets, v. 1.
 Whipple. Literature of the age of Elizabeth.

Topics for papers

- 1 Illustrate by reference to Shakspeare's plays the essential features of his dramatic genius.
- 2 Trace the progress of dramatic action in *Hamlet* by showing the function of each scene and act.

3 Show by what means the two plots of the *Merchant of Venice* are interwoven.

4 What story of Shakspeare's life seems to be revealed in the sonnets?

Lecture 4

MILTON, THE POET OF PURITANISM

Milton a typical example of union of poetic genius with great intellectuality and moral earnestness. His learning and profundity of thought. His religious nature. His life divides itself into three periods, marking three strongly contrasted phases of his character, genius and work.

I Early poetic period

Extends until about his 30th year. His first notable poem, the *Hymn on the nativity*, written in his 21st year (1629). Other poems of the first period are *L'Allegro*, *Il Penseroso*, *Comus*, *Lycidas*, most of the sonnets.

In this earlier poetry, Milton is an Elizabethan and a pure poet. He delights in beauty; shows sweetness and variety in his music; delights in pleasures of sense, while interested in higher matters; loves and portrays nature but more after the manner of the Elizabethans than after the manner of Chaucer or of Wordsworth; shows a romantic tendency; even attempts something in dramatic form, though dramatic genius was foreign to him.

Even in his earlier poetry, however, Milton adds something to these Elizabethan characteristics. His religious feeling manifest in the *Hymn*, the sonnets, the paraphrases of the Psalms and in minor poems; his learning manifest everywhere, particularly in his Latin poetry; note of seriousness and pathos of a new kind in *Lycidas*. These characteristics as yet subordinated to his poetical instinct.

2 Prose period

About 20 years. Poetry almost wholly neglected. Milton one of the important figures in a great political movement. His learning and intellectual power here manifest themselves; his great moral earnestness is called into action; he speaks noble and great words for literature and freedom of human thought. But the greatest of all his powers is allowed to slumber or to manifest itself only in his flights of poetic prose. His chief literary work the writing of controversial pamphlets. These works show a style which the subjects hardly promise; but they are insignificant in literary value as compared with his poetry. The period was not fruitless, for in it we see the man strongly revealed, and there is also taking place that transformation of which his later work is the outcome.

3 Later poetic period

About the last 15 years of his life (1660-74). Under the Restoration, he was retired from active life, and in seclusion and blindness accomplished his later work. The change a happy one for literature.

Poetry of this period includes *Paradise lost* and *Paradise regained*, generally esteemed the greatest poetic work of Milton and perhaps the greatest epic of the modern world; also *Samson Agonistes*, his last great work, fitly typical of himself, great in his blindness and in the shadow of death. Milton's later poetry in marked contrast with that of his earlier life. Spirit of the earlier poetry was joyous, bright, full of delight in beauty though full of earnestness and power (Elizabethan); that of the later poetry was serious, somber, full of deep moral earnestness, beautiful with the beauty of profound thoughts and lofty spiritual conceptions (Puritan). Music of the one is light, graceful, varied; that of the other is deep, solemn and sonorous. One is of value as pure poetry, the other because it adds to poetry the value

of philosophical and religious thought. One is full of the spirit of the Renaissance, the other is typical of the strong, stern, gloomy English nature.

4 General estimate of Milton

One of the greatest poets of England and of the world. A man of truly poetical nature, of great intellectual power and of great character, which the spirit of his age was able to use to the detriment of his poetic work. A revealer of the mingled strength and beauty, sternness and tenderness, gloom and glory of the English race. The Puritan poet. A poet speaking for the religious feeling of mankind.

References

- Bagehot. Literary studies, v. 1.
 Lowell. Among my books, v. 2.
 Milton. Poetical works.
 Pattison. Milton.
 Saintsbury. History of Elizabethan literature.
 Taine. History of English literature, v. 1.
 Ward. English poets, v. 2.

Topics for papers

- 1 Indicate the three periods of Milton's literary life and characterize each.
- 2 Compare *L'Allegro* and *Il Penseroso* as to thought and structure.
- 3 Describe the character of Satan as portrayed in the first book of *Paradise lost*.
- 4 Give an outline of the general plan of *Paradise lost*.

Lecture 5

AGE OF PROSE

1 Limits and characteristics of the age

Extends from Restoration (1660) to French revolution (1789). Three periods: (a) from 1660 to death of Dryden

(1700); (b) from 1700 to death of Pope (1744); (c) from 1744-89. Poetry becomes "classic." Prose is developed to a perfection of finish and flexibility. First period one of beginning; second produces periodical essay; third creates modern novel.

2 Periodical essay

First distinct literary form developed in modern English prose. Literary impulses upon which it was based and reasons for its appearance. Addison and Steele: their partnership and genius. *Tatler*, *Spectator*, etc. Literary style of these periodicals; their influence. Continuance of the periodical; successors of *Spectator*; literary value of the contents of these publications; establishment of the magazine. Relation of essay to other forms of literature.

3 Modern novel

Second great literary form in prose developed by the 18th century. Narrative in literature. Narrative an essential element of novel. Characterization in literature. Characterization an essential element of novel. Romance and drama both highly developed before birth of novel.

Genesis of novel. Relation between novel and its prototypes: novel a combination of drama and romance. Causes of birth of novel: development of prose style; decadence of drama; growth of reading public; interest in society of age; interest in man as man. Approaches to novel.

Early development of novel. Defoe: his miscellaneous work; his relations to novel. Richardson: *Pamela*, first English novel published 1740; his character and genius. Fielding: comparison between him and Richardson. Smollett: his work and genius. General characteristics of first period of English fiction.

4 Miscellaneous prose

First period. Dryden: commanding position; range of literary achievement; genius as a prose-writer. Bunyan: his character and genius; nature and literary value of his works. Dramatists of the Restoration.

Second period. Swift: great and original genius; his mastery of English prose; splendor, intensity and fertility of his imagination. Defoe and the essayists.

Third period. Johnson: literary dictator of his time; the man greater than the writer; his literary achievement; his style. Goldsmith: essentially poetic in genius yet one of the simplest and most graceful prose-writers in the language; his prose-writings; his life and character. Burke: contests with Swift the first rank among prose-writers of 18th century; his philosophical and political writings; his speeches; his style splendid, sonorous, oratorical.

5 Poetry of age

Classic movement: tendency toward correctness and refinement of expression rather than toward passionate and spontaneous utterance. Dryden and Pope the two great representatives of this tendency. Both men of decided genius, leaders in our second order of poets. Pope represents the culmination of classicism and is thoroughly typical of its spirit.

6 Literary legacy of age

It produced no poetry of first order, but much of great and permanent value. In prose, its achievements are unsurpassed. It created the essay and novel, produced many prose masterpieces, developed English prose into a fit instrument of the noblest literary expression.

References

Forsyth. Novels and novelists of the 18th century.

Garnett. Selections from English prose from Elizabeth to Victoria.

Gosse. History of 18th century literature.

Taine. History of English literature, v. 2.

Thackeray. English humorists.

Topics for papers

- 1 Give an account of the development of the periodical essay.
- 2 Discuss the causes that led up to the creation of the novel.
- 3 Give an outline of some prose masterpiece of the age.
- 4 What position does Dr Samuel Johnson occupy in literature?

Lecture 6

POPE, THE CLASSIC POET

1 Rise of classicism

Decline of romantic poetry in 17th century. Essentially prosaic spirit of 18th century. Influence of the age on poetry. Classicism as compared with romanticism: exalts traditional authority rather than originality; emphasizes real rather than ideal; values form rather than substance; follows reason rather than imagination; tends toward regularity, correctness and finish in literary expression. Classicism as compared with naturalism: deals with nature merely as an accessory and a background to human life; draws its subjects from abstract thought or from contemporary society; is artificial and stilted in diction.

2 Pope's relation to his age

His historic position in development of English poetry. Harmony of his genius with tendencies of the age. Influences which directed and developed his genius along classical lines. His reflex influence upon contemporary litera-

ture. His association with literary men and interest in literary movements. Central figure of his period, though not perhaps its greatest genius. Peculiarity of his position as almost the only great poet in a generation of great prose-writers. How this peculiarity of position modified and limited his influence.

3 His personal genius

His power is manifested almost entirely in poetical work, yet his genius has in it a large prosaic element. His limitations: fails in appreciation of the higher forms of beauty; lacks force and passion; has little dramatic power or love of nature; has no flights of lofty and splendid imagination; is limited in his range. These limitations almost fatal to poetry; yet Pope, by virtue of his superb talent and training, is a poet of high rank. His sense for beauty and finish of expression: refinement of style; perfection of metre; harmony and proportion of artistic structure. Lucidity and precision of his imagination. Vividness and brilliancy of his pictures. Sprightliness and versatility of his fancy. His intellectual alertness. His sparkling and incisive wit: power as a satirist. Most striking example in the literature of what can be achieved in poetry by literary skill and adaptability coupled with literary knowledge and discipline.

4 His literary product

Perhaps the most instructive classification of his works is that which is based on their subject-matter. He deals in philosophical speculation: *Essay on man*. He delights in the discussion of literary questions: *Essay on criticism*. He is interested in the society of his age: *Rape of the lock*. His satirical power, though manifest everywhere, is especially marked in the *Dunciad*. He is a student of the ancient classics: translation of Homer. His slight tendency to romanticism is seen in his imitations of Chaucer

and in *Eloisa and Abelard*. His limited interest in nature may be studied in his *Windsor forest*. His masterpieces are the *Rape of the lock* and the *Dunciad*.

5 His influence

In his own day, almost unlimited; altogether in the direction of classicism. His direct influence comparatively short-lived; in him classicism culminates and the reaction sets in even before his death. Yet his power has been indirectly felt even to our own time: Byron and Tennyson; American poets. Nature and value of this influence as modified by later movements. His legacy to literature.

6 Failure of classicism

Classicism a living movement coming as a natural reaction from exhausted romanticism. Hopes and expectations of its promoters. Its comparatively brief career. Revival of romanticism and dawn of naturalism. Value of the classical movement.

References

- Gosse. History of 18th century literature.
 Pope. Poetical works.
 Stephen. Pope.
 Taine. History of English literature, v. 2.
 Thackeray. English humorists.
 Ward. English poets, v. 3.

Topics for papers

- 1 Explain the nature of the classical movement and Pope's relation to it.
- 2 Illustrate the striking characteristics of Pope's genius by references to his works.
- 3 Give an outline of the *Rape of the lock*.
- 4 What is the character of Pope's influence upon English literature?

Lecture 7

WORDSWORTH, THE POET OF NATURE

1 The new poetry

Growth of naturalism and romanticism. Interest in humanity. History and philosophy in poetry. Influence of French revolution and German philosophy. How the leading poets of the age represent these various principles. Wordsworth probably the greatest poet of his age, but representative of its naturalistic, democratic and philosophic rather than of its romantic and historic spirit.

2 Wordsworth's life and character

His youth. His education. His travels. His interest in French revolution. His residence in the lake district. Progress of his literary work. His laureateship. Length of his career.

His simplicity and sincerity. His self-consciousness. Strength of his will. His purity and uprightness. His essential manliness. Breadth of his sympathy. Calmness and depth of his emotion. His moral earnestness. His spirituality.

3 Wordsworth and nature

We commonly and justly think of him as preeminently a nature poet: it is in this capacity that he stands unrivalled in literature; nature was his great source of poetic inspiration; in dealing with nature he manifests his rarest and greatest powers; he treats other subjects chiefly in their relations to nature and after the manner of a lover of nature.

His conception of nature as informed by a living spirit. Intense love for nature and profound sympathy with her various forms. Insight into the meaning of nature as the symbol of spiritual verities. Power to interpret this symbolism and to give it artistic expression. Thought of God as imminent in nature.

4 His interest in man

Almost if not quite equal to his interest in nature. He deals with the natural rather than with the artificial man. Shows man as vitally related to nature and as drawing help and comfort from her. Has little dramatic power in portrayal of individual character, but treats rather of human ideas and emotions and of humanity in general. His chief power lies in his ability to discover grandeur and beauty in common human life. How his love of nature leads to interest in man. Influence of French revolution upon his thought concerning man. His interest in the welfare of the race.

5 Wordsworth as a philosophic poet

Not a philosopher in the strict sense; philosophic in that he deals with problems of human being. Rather a meditative poet; a really great thinker. His philosophy of nature; his so-called pantheism. His philosophy of being; his Platonism. His conception of God. His attitude toward Christianity. Value of his ethical teaching.

6 His purely poetical genius

Leader of revolt against classicism. He holds that poetry may deal with the most commonplace objects and events and that its style should be that of ordinary conversation. Advantages and disadvantages of his theory. Its effect on his poetry. His powers as a metrist; music of his verse. His genius for discovery of beauty in the simple and commonplace. Character of his imagination. Somewhat lacking in sensuousness and in concreteness of expression. His poetry great because of its simple beauty, its living truth, its moral sublimity.

7 Character of his work

Characterized by abstract thought and moral teaching. Appeals more to elevated and serious minds than to ordi-

nary readers of poetry. The *Prelude*, a history of the growth of the poet's mind. The *Excursion*, his masterpiece, a great philosophic poem. *Intimations of immortality*, illustrative of his Platonism. His sonnets and miscellaneous poems. Unique character of his work. Its high and permanent value.

Bagehot. Literary studies, v. 2.

Lowell. Among my books, v. 2.

Myers. Wordsworth.

Ward. English poets, v. 4.

Wordsworth. Select poems.

Wordsworth society. Wordsworthiana.

Topics for papers

- 1 What position does Wordsworth occupy in the development of English poetry?
- 2 What is his teaching as to the relation between nature and man?
- 3 What are the really poetical merits of his work?
- 4 State the central idea and trace its development in *Intimations of immortality*.

Lecture 8

FOUR ENGLISH NOVELISTS

I Some characteristics of the novel

Elements of the novel: narration; characterization; description. Types of novel. Two bases of distinction: liberties and limitations of fiction; relations between plot and character. Romantic novel: subjects and methods; importance of plot; distinction between romantic novel and romance. Realistic novel: theory of realism; importance of character; limitations of realism. Idealistic novel:

subjects and methods; combination of plot and character; nature and results of idealization. Nature of the novel as determined by the true objects of art.

2 Scott

Greatest of English romantic novelists. Historic novels: Scottish, English, Continental. His power to reproduce the past: merits and defects as an historic novelist. Novels of Scottish life: his interest in Scottish history, scenery, and character; his patriotism. His skill in the construction of plot and in the conduct of narrative. Picturesqueness and vividness of his description. His powers and limitations in portrayal of character. Value and influence of his work.

3 Dickens

Realistic in subject: draws his characters and incidents mainly from common life. Romantic in treatment: extreme idealization of the actual. Relative importance of plot and characters in his works. Clearness and vividness of his description. His characters: representative of the author's theories and purposes; fanciful and exaggerated; thoroughly English; human and lifelike; his range in characterization. Intensity and strangeness of his imagination. His emotional power. Grotesque in his art. Some limitations on his work. Real greatness of his artistic genius.

4 Thackeray

A true realist. An accurate observer of life, gifted with keen insight into human motives. His subjects drawn from study of modern English high society. His narrative and descriptive powers. Relative importance of character. His subtlety of analysis; his power of portrayal; originality of his conceptions. Customary restraint of his emotion. His hatred of the shams and abuses of conventional society.

Intensity and seriousness of his satire; its motive; real geniality of his nature. Effect of his satire upon his art. His genius as an artist. His genuineness as a man.

5 George Eliot

A realist in the highest and best sense. Deals with life truthfully, but in a way really imaginative and poetic. Her subjects suggested by a profound and catholic interest in human life. Interest of her plots. Fidelity and suggestiveness of her descriptions. Her greatest powers manifested in the portrayal of character. Depth and delicacy of her insight. Breadth of her sympathy. Her creative imagination. Her power to reach the universal through the local. Wide range of her emotional powers. Her intellectuality and culture. Probably the greatest woman in literature.

6 The novel in modern life

The novel as a work of art. Its relation to other literary forms. Its advantages and limitations. Typical literary form of the age. Its various forms of development. Range of its subjects. Its threefold relation to life.

References

- ✓ Bagehot. Literary studies.
- h Cross. Life of George Eliot.
- ✓ Forster. Life of Dickens.
- h Hutton. Scott.
- ✓ Lanier. English novel.
- ✓ Masson. British novelists and their styles.
- h Taine. History of English literature, v. 2.
- h Trollope. Thackeray.

Topics for papers

1 What are the characteristics of Scott's *Ivanhoe* as a romantic novel?

2 How does *David Copperfield* illustrate the life of Dickens?

3 Describe the character of Colonel Newcome as depicted in Thackeray's *Newcomes*.

4 Illustrate from any of her novels, George Eliot's power in character analysis.

Lecture 9

TENNYSON AND BROWNING, ARTIST AND THINKER

Terms here applied only broadly characteristic of the two authors. Both true poets, great in thought and in artistic power. Limited sense in which the terms are applicable and suggestive. Value of comparison between the genius and the work of the two poets.

I Their poetical genius

Tennyson essentially a poet. Endowed with an exquisite sense of beauty. Characterized by an intense and lofty ideality. His passion strong but regulated and restrained. His mastery of form: delicate perception of harmony between thought and language; ear for the music of verse; eye for artistic effects of coloring; fine sense of unity and proportion; training in the technique of his art. His genius largely idyllic. His limited power as a dramatist. The beauty of his lyric poetry. His interest in nature and in humanity. His culture and morality. His devotion to art.

Browning unique and original. Power and scope of his imagination. Great variety and intensity of passion. His sense for beauty: inner rather than outer. His conception of art. Harshness and obscurity of his language: real capacity for exquisite poetic utterance. A student of psychological states and processes; a revealer of the inner man. A dramatic poet rather than a dramatist in the full sense: his favorite art form the dramatic monologue. His learning, culture and experience. His optimism and faith. Profundity and range of his thought.

2 Their relation to the age

Tennyson thoroughly representative of his age and country. His art recognizes and accepts the scientific spirit and method. He feels and voices the prevailing doubt and sadness of his generation. He expresses the real faith of men, unconquerable by temporary doubts and fears. He is typical of the culture, refinement and intellectual freedom of his time. His patriotism, conservatism and love of liberty.

Browning a product of his age but in advance of it; his cosmopolitan spirit. He does not antagonize science but passes beyond it to interest himself in the soul. His robust faith characteristic of a reaction from doubt and skepticism. Values both flesh and spirit, the present and the future. His largeness of soul and catholicity of intellect.

3 Their work

Tennyson. Principal poems: *In memoriam*, *Idylls of the King*, *Princess*, *Enoch Arden*, *Lotos-eaters*, *Ulysses*, *Locksley hall*, *Maud*. Variety and range of his themes. Earlier and later work. Distilled essence of his poetry in a few of his shorter poems.

Browning. Principal dramas: *Paracelsus*, *Pippa passes*, *Strafford*, *Blot in the 'scutcheon*, *Soul's tragedy*, *Luria*. Principal shorter poems: *Andrea del Sarto*, *Fra Lippo Lippi*, *Cleon*, *Abt Vogler*, *Saul*, *My last duchess*, *Statue and the bust*, *Prospice*. His dramatic monologues. *Ring and the book*: a series of monologues.

4 Their influence

Tennyson's popularity. His influence artistic and literary. He educates the taste and refines the imagination. Tends to strengthen trust, to comfort sorrow, to emphasize the value of the ideal. He has advanced art, purified life, elevated character.

Browning's appeal to the few : works through them upon the mass of mankind. His influence that of a great thinker upon the problems of the soul. Shows the true meaning of this life ; preaches a sublime faith in the life to come. Has made men more brave, earnest, sincere and confident.

Both men have been truly great souls, preaching to a materialistic age the reality of spiritual things : both have exalted truth, beauty, ideality, purity, love.

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 Van Dyke. Poetry of Tennyson.
 Wace. Alfred Tennyson.

Topics for papers

- 1 Illustrate from Tennyson's works the leading elements of his genius as a poetic artist.
- 2 Give an outline of *Enoch Arden* or of *Locksley hall*.
- 3 How does Browning's theory of art differ from that of Tennyson ?
- 4 State the central idea and analyze its development in *Abt Vogler*.

Lecture 10

AMERICAN LITERATURE

Is there a literature distinctively American ? Literature a product of life ; it varies as life varies. Elements that de-

termine the difference between English literature and other literatures. Elements common to English and American literature; elements that cause them to differ. American literature a distinctly marked phase of English literature: its relative importance. Extent to which America has developed a literature characteristic of its life. Value of studying the effect of literary impulses and development of literary forms under new conditions.

1 Development of poetry in America

Bulk and value of American poetry. Extent of our first poetic period. Its product chiefly lyrical: general and local reasons for this fact. English poets who influenced its work most strongly. Elements of American life that determined its subjects, methods and spirit. Bryant and the study of nature. Emerson's transcendentalism and love of nature. Longfellow, cultured poet of the people. Whittier, poet of freedom and morality. Lowell's culture, artistic power and moral earnestness. Holmes' humor, fancy and geniality. Poe, our truest poetic artist. Whitman, the poet of democracy. Minor poets of the period. Our more recent verse. Morality and didacticism of our poets; how poetry has been influenced by practical issues. Influences in American life that have hindered poetic achievement. Translations of foreign poetry.

2 Dramatic effort

Tendencies of the age unfavorable to great dramatic work; conditions in America less favorable than elsewhere. Two classes of dramas produced: literary dramas unfitted for stage presentation; stage plays with little literary merit. Attempters of drama among our earlier poets. More recent efforts. Lack of the dramatic spirit in our miscellaneous poetry. Effect of the novel upon the drama.

3 The novel

Relatively high rank of American fiction. Early development of the novel in America. Romances of Cooper: his disadvantages as compared with Scott. Nathaniel Hawthorne: a romantic novelist; our greatest writer of fiction and greatest literary artist. Continuance of romantic fiction in America. Modern tendencies toward realism. Achievement of our realistic school: probabilities as to value and permanency of its work; its leading representatives. Modern development of the short story. Power and artistic finish of the story in America. Its representatives: Irving, Poe, Hawthorne; recent story-tellers. Fitness of novel and story to the conditions of American life.

4 Miscellaneous prose

Richness, power and variety of our prose literature. Irving: first writer to make American literature known abroad; our first great prose-writer; his literary genius. Development of the essay: Irving, Emerson Lowell, Curtis, Whipple. Literary criticism. Miscellaneous prose: Holmes, Thoreau, Warner, Bayard Taylor. Relatively high rank of our historians: Prescott, Bancroft, Motley, Parkman. Literary value of our oratory. Our unique position in humorous literature.

5 Present and future of American literature

Advantages and disadvantages of our circumstances. Encouragement to literary work. Present achievement in the various departments of literature. Spirit and character of contemporary literature. Influence of general diffusion of education. Present tendencies and impulses. Probabilities as to subjects, methods and character of literature in immediate future. Prospects for development of a great national literature in America.

References

- Haweis. American humorists.
 Richardson. History of American literature.
 Stedman. Poets of America.
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Topics for papers

- 1 To what extent is there a national American literature?
- 2 Give an outline of the story of Longfellow's *Evangeline*.
- 3 Discuss Irving's prose style.
- 4 Illustrate from Hawthorne's works the leading characteristics of his genius.

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